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AUTHOR & JOURNALIST

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NUMBER 6

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JUNE, 1955

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WHAT READERS SAY

Inoculated Against Poetry?

In the list of poetry markets, the overused word *short* made me snort. Have all editors been inoculated against poetry? They sure have a mild form of something. Why? Anyway here's the snort! The Good Book tells us that without vision the people shall die. And it adds that it is the poets who have the vision.

Editor (and I quote):

"No poetry—please!

Poetry's a malady

A scourge, a disease."

Have all the dears been vaccinated?

"Poetry! Occasionally—

Short! Short as a Manx cat's tail

Short and not inflated . . ."

Oh, well! witness—

Against King David

And his lyric psalms

The editors probably ravèd

But David's still with us

And those old buzzards

Their sarcophaguses fill

And worms eat their gizzards.

Despite the editors *A&J* is the Alpha and Joy of writers for my money.

JEAN CAMPBELL MACMILLAN

Los Angeles, Calif.

The Fascinations of History

I have never thought myself particularly interested in history, but Mr. Friedman has certainly infected me with some of the fascination and no more shall I gaze upon the hills and peaks of Calafornia, my state, as just so many mounds of earth. Foot must have trod other than mountain lions for sure, and now I wonder and wonder and see new meaning in it all.

Anyone reading the article, however, regardless of interest in historical aspects can improve his material by applying the sound suggestions contained in it.

E. VAN ZANTEN

Los Angeles, Calif.

The Case for Codes

Mr. Sano's case against the Comic Book Code (April *A&J*) falls apart under rebuttal. He fails to realize that the code is not a set of rules, or dictated standards, instigated by the Comic Magazines Association to infringe on the freedom of writers. Each positive rule in the code is based on complaints or suggestions received from thousands of parents, teachers, and civic groups.

I'm sure Mr. Sano does not feel that his freedom to write what he pleases is more important than the desires of the parents who pay for the comic books their children read, or the wishes of those interested in the raising of our children. If he did feel that way about commercial magazines, he would soon find he had plenty of writing freedom—but no magazines willing to publish his material.

In a recent letter to me, Mr. Alfred Grenet, editor of the Quality Comic Group, made this com-

ment on the possible effects of the code: "If the new 'revised' comic magazines zoom in sales because of the lifting of public pressure against them, then the field will prosper and opportunities for creative writers will be abundant.

"These writers will need to possess an ingenious knack of creating exciting, suspenseful stories without resorting to the obvious violence that has been declared objectionable in comic magazines as they appeared previously.

"The clever writer will succeed while the ones who relied on gimmicks such as blackjacks, guns, excessive shootings, killings, mayhem, stabbings, etc., to establish their plots will fall by the wayside."

With a firm conviction that the comic book field will soon have better writers and better markets, my case for the code rests.

EARLE C. BERGMAN

Hollywood, Calif.

Re the Code for Comic Books, isn't it just as important that something be done to stop the pollution of the minds of youth as that action be taken to protect their bodies? Since we writers have not banded together to set up a code for comic books, can we not eagerly and gratefully accept that which another group has taken the trouble to formulate—until and unless writers set up a better one—provided the code at hand adequately protects the youth who read the comics?

As for actually "helping" writers, won't anything that helps boys and girls to think straighter also help writers—as well as everybody else?

Finally, aren't our youth and their futures more important than any single group, than even us writers and our freedom, especially when we make of said freedom a license to give youth demoralizing ideas in dramatic form?

INGRAM SEE

St. Louis, Mo.

Inviting New Members

The Authors Workshop of Boston is open to new members. The club has been organized since 1941, and most of its members are selling writers. For newcomers sales are not a requirement, the only one being that the applicant is earnest in wanting to become a selling writer.

Anyone interested in joining may write to Mrs. S. C. Traegde, Box 255, Boston 80, or Stanley W. Arendholz, Box 43, Boston 13.

MURIEL D. TRAEUDE

Boston, Mass.

The Long Beach Writers' Club invites new members. Requirements are a manuscript or other evidence of interest in writing, such as attendance at writing classes.

Prose workshop at 10 a.m. the second Wednesday of the month. Poetry workshop at 1 p.m. the third Tuesday. General meeting at 10 a.m. the fourth Thursday. Meetings are at the Art Center, 2300 E. Ocean Blvd.

For information write to Lucile Kolyer, 55 Rivo Alto Canal, Long Beach 3, Calif.

TARBELLE PETERS

Editor, *Quill Points*

Wilmington, Calif.

AUTHOR & JOURNALIST

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From Editors' Desks to You

Articles for *Cosmopolitan*

Cosmopolitan, 57th St. at Eighth Ave., New York 19, has greatly expanded its non-fiction field while continuing to publish fiction of wide appeal. Rates, of course, are as high as those of any of the other big slicks.

Writers of outstanding articles will be interested in this outline of *Cosmopolitan's* needs, prepared for *Author & Journalist* by Thomas J. Fleming, associate editor:

Cosmopolitan is aimed primarily at women, but it is bought and read by suburban families. Our range, therefore, is somewhat wider than an avowedly women's magazine. We try to appeal to the whole family and often a single article will have a "one-two punch"—be as interesting to a husband as it will be to a wife. "Baseball Player's Wife" is a good example of this technique. We don't want obviously feminine pieces, like "What to Tell Your Tenn-Age Daughter."

Another thing we eschew is expository service pieces. We want our writers to dramatize what they have to say, combine their information with entertainment. "A New Heart for Pamela," for instance, describes a new technique for heart surgery by telling a moving story about a little girl whose life it saved. Another useful thing to remember is *Cosmopolitan* tries to make people think about themselves and their environment. We want to make our readers ask themselves big questions—why they live where they do and as they do, etc., and we try to offer them intelligent solutions to their problems. "The Decline and Fall of the American Father" is a good example of this aspect.

Here is a fairly comprehensive breakdown of the types of articles we want:

1. *The Medical Article*: The Pamela story is a good example.

2. *The Psychological or Mental Health Article*: Good selection of case histories will guarantee inherent drama in this type of article. Examples are "Schizophrenia" (November, 1954) and "My Wife is in a Mental Hospital." We are especially anxious to find things an editor can't get just by calling up a local professional.

3. *The Straight Personal Experience Article*: About families or individuals in dramatic situations. Examples: the story of a woman whose four children contracted tuberculosis; the marine who killed four people on a hitchhiking spree. Besides telling an exciting story, these articles should say something about current trends in the world about us. We are not interested in isolated dramatic incidents that don't mean much.

4. *Articles for People in a Rut*: The best example here is the story in our January, 1955, issue, about a schoolteacher who plodded along on his small salary for years—then made \$35,000 in nine months.

5. *The Bizarre, Exotic or "Offbeat" Article*: Examples: our September article on corsets, November article on the story of Scotch whiskey.

6. *Picture Stories*: These are usually submitted by photographers rather than writers, though once in a while a writer may come up with an idea to which he can contribute text, and we will assign a photographer to do the pictures. Example: "New Settlers in the Narrow Land." (May)

7. *Cosmopolitan Personal Interview*: This is a new feature. We are in the market for suggestions for interviews with experts, stressing the explanation and unraveling of a complicated current subject.

—A&J—

Sport, 205 E. 42nd St., New York 17, is now paying \$200-\$500 on acceptance for articles of 2,500-3,500 words on sports subjects—personality sketches,

behind-the scenes features, controversial topics. Ed. Fitzgerald is editor.

—A&J—

Dodge News, Prince & Co., 5435 W. Fort St., Detroit, Mich., is in the market for some good color transparencies for cover use, reports G. M. Williams, the editor. This magazine, published by the Dodge division of Chrysler, pays excellent rates on acceptance.

—A&J—

True, 67 W. 44th St., New York 36, reports a continuing need for true, first-person adventure material. It must carry wide male appeal. Minimum payment is \$750 on acceptance. Douglas S. Kennedy is editor.

—A&J—

Thrilling Love Magazine and *Popular Love* have been combined with *Exciting Love*, edited by Alexander Samalman. In the same chain of magazines—the Thrilling Group—*Fantastic Story Magazine* and *Thrilling Wonder Stories* have been combined with *Startling Stories*. Mr. Samalman is senior editor of this magazine, with Herbert D. Kastle as editor. The Thrilling Group is published at 10 E. 40th St., New York 16.

—A&J—

American Forests, 919 17th St., N.W., Washington 6, D. C., offers \$10 each for exceptional black and white photographs of oddities and nature closeups in the outdoors. James B. Craig is editor. Payment for material is on acceptance.

—A&J—

Travel, 50 W. 57th St., New York 19, is using each month a "Travel Adventure in Fishing" and an "Island Idyll," the latter describing some place where you can spend an inexpensive vacation or possibly retire. *Travel* pays 1c-2c on acceptance. Malcolm McTear Davis is editor.

—A&J—

The Progressive Farmer, Birmingham 2, Ala., a leading Southern agricultural magazine, is in the market for plays preferably one act with not more than eight characters.

Plays about farm life in general and those which encourage rural community improvement are welcome. Religious and seasonal plays are bought. Payment is \$20-\$50 according to length and quality.

The magazine also publishes leaflets for young folks—mainly ideas for parties and crafts and how-to sports features. Material for a leaflet brings \$10-\$25.

Manuscripts for both plays and leaflets should be addressed to O. Romaine Smith, Youngfolks Editor.

—A&J—

Comedy World, P. O. Box 835, Grand Central Station, New York, has announced a special college issue to be published in October.

College students may submit comedy monologues or sketches suitable for radio or television; cartoons unpublished or published in college papers; original music and lyrics from college shows; general humor; analyses of the current level of entertainment in various media.

No payment is promised, but the collegiate

AUTHOR & JOURNALIST

Henry Harrison and Henry Hough Join EXPOSITION PRESS

A Statement by Henry Harrison

In 1944, after 18 years of poetry publishing, I sold my firm to Exposition Press, and retired to what I hoped would prove greener pastures. But no hard-working publisher can tolerate the picture of another publisher, retired or not, taking it easy. One by one, various companies insidiously inveigled me into designing a book for them, or editing it, or overseeing its production. I was gentled even into organizing a publishing corporation.

All this work, occasional though it was, mounted into a stunning realization: I was not really retired. So I put my foot down as firmly as an old foot can be put down, yielding now and then, in moments of weakness, to woe-begone pleas to design a book jacket, or a volume of verse, or whatever a publisher could entice me into doing. Finally, however, after numerous unsuccessful

attempts, I achieved the ultimate goal: unadulterated loafing.

Or so I thought. Edward Uhlan, by the most devious of means, has lured this old horse back from pasture and onto the track. True, the very thought of full-time work is sufficient to prove fatal; part time is at least a concession to my conscience. I am engaged in the editing and arranging of new Exposition volumes of verse; during this unfortunate descent into the snake pit of work, I am arranging with radio stations across the entire country to broadcast regularly from these books. In my own day, more than 200 stations programmed verse from the books I published; since there are nearly three times as many radio stations today, I look forward to a bonanza.

Finally, what to me will be most rewarding is the renewal of old acquaintance, and the making of new.

A Statement by Edward Uhlan

President, Exposition Press

It is a pleasure, even a sentimental one, to re-unite three old friends: Henry Harrison, Henry W. Hough, and myself. Harrison, then an editor and publisher, and Hough, a Westerner engaged in magazine work in New York, were separated when Hough moved back to Denver for *Time*, *Life* and *Fortune*. I met them both in 1936 when I became a publisher. Now Harrison is to edit and arrange all books of verse issued by Exposition; and Hough, dividing his time between Denver and New York, has been appointed editor-in-chief of Exposition-Lochinvar, an auxiliary imprint devoted to books of Western Americana.

About Harrison I should say first that his refusal to do more than part-time work doesn't faze me one bit. Isabel Paterson in the New York *Herald-Tribune* Books had good reason for calling him "indefatigable." When a job has to be done, time doesn't exist. In the '20's he was poetry critic for the Brooklyn *Daily Eagle*, and editor of the literary monthly, *The Greenwich Village Quill*; in 1929 his book of poems, *Myself Limited*, was published. In the '30's he was editor of that fine magazine, *Poetry World*. He edited the annual edition of *The Grub Street Book of Verse*, and lectured widely on poetry. His own poems, and that goes 'way back, ap-

peared in about 200 publications in four countries. Through his magazines, anthologies and individual books, he introduced thousands of poets, many of them now famous. He was the first, or among the first to publish Walter Benton and Pulitzer prize-winners Karl Shapiro and Peter Viereck, and a host of others.

Henry W. Hough has been for the past seven years poetry editor of the *Denver Post*. He is the editor and publisher of two successful magazines, and for twelve years was associated with *Time*, *Life* and *Fortune*, principally as Denver bureau manager. He has written extensively on Western Americana, and contributed to *Reader's Digest*, *Esquire* and other magazines. Formerly with Scripps-Howard newspapers and United Press, and a former associate editor of the *Scientific American*, he brings to his editorship of Exposition-Lochinvar an unparalleled love for the lore of the West.

Henry Hough accepted his new post because he realizes that the true historical literature of the West has yet to be published. "While university presses of the West," Mr. Hough contends, "publish historical lore that serves the needs of scholarship, the trade publisher, on the other extreme, issues gun-slingin', cattle rustlin' literature for juveniles. True western Americana," says Mr. Hough, "which reveals the many facets that reflect the colorful aspects of the western panorama has been neglected for much too long. The Lochinvar books will be a major endeavor to fill this historical need."

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writers will get publicity in the entertainment field. Material should be submitted by September 1, George Lewis is editor of *Comedy World*.

— A&J —

The Market at Chatelaine

Chatelaine, 481 University Ave., Toronto 2, Ont., Canada, is Canada's leading magazine for women. It offers good opportunities to the freelance contributor.

These are its latest requirements as stated by the editors:

The contents are made up of anything and everything of interest to Canadian women. This includes regional material as well as articles and stories of more universal interest.

Food, handled by Chatelaine Institute, fashion, beauty, home and living subjects, and needlecraft are for the most part written by staffers although ideas and the occasional article in these fields are bought on a freelance basis.

Articles. The best length is about 3,500 words. Subjects can range from interesting profiles (example: Barbara Ann Scott) to articles which deal with a strong, universal emotional problem (example: "I'd Want My Husband to Marry Again"), a controversial idea which strikes close to a woman's interests (example: "I Won't Raise My Children in a Small Town"), or personal experience stories of an inspirational nature (example: "I Can See Again").

The writing should be easy-to-read, natural in its approach to the reader, and should make use of interesting and amusing anecdotes to get across the points of the story.

Payment for articles begins at \$200.

Fiction. Pieces of about 5,000 words are always in demand. They should have a strong appeal for women. Romantic fiction is a standby as in most women's magazines but some off-track stories are bought. The writing is important and real quality is sought. Short-stories are rarely bought. There is a market here for novelettes up to 15,000 words. Serials have not been used for some time but a suitable one will find a place. Fiction price starts at \$300.

Miscellaneous. Short humorous articles (shoot at 800 words or 1,200) which are a humorous or critical commentary on matters affecting women are in demand. Payment up to \$100. Short verse is used although the market is not a large one for this material. Light four-line verses are usually in the greatest demand. Verse pays up to \$10.

All payments are on acceptance.

— A&J —

Railroad Magazine, 205 E. 42nd St., New York 17, has changed from monthly to bimonthly publication. Consequently there is a heavy inventory of accepted material on hand, and very few MSS. will be purchased till this is reduced.

— A&J —

Printing Monthly and *MetroDE*, P. O. Box 11, Lincoln Park, Mich., are both in the market for material.

Printing Monthly uses articles of 750-900 words on technical aspects of printing or graphic arts—how-to-do-it's, experiences of printers or graphic arts craftsmen, new developments in the field.

MetroDE publishes articles up to 500 words on advertising or graphic arts from the point of view of the general business executive.

Both pay 1¢-1½¢ a word on acceptance. Both also use photographs and cartoons related to the graphic arts, payment being \$5 each. Jim Elliott is managing editor.

AUTHOR & JOURNALIST

Faith Today, 70 Elm St., New Canaan, Conn., is especially looking for fillers appropriate to a general religious magazine of high quality. Better examine the magazine before submitting. Peter Funk is editor.

— A&J —

An addition to the gradually growing number of regional publications is *Down East Magazine*, edited by Duane Doolittle at Camden, Maine. It is a beautifully illustrated magazine full of the lore of Maine. Notable authors are represented among the contributors.

All material must be on Maine subjects. In this specialized field *Down East* uses essays and articles to 2,500 words, anecdotes, cartoons, and photographs. No verse is accepted. A very little short fiction is used. Emphasis is on the sea, history, folklore, nature, and Yankee humor.

Payment for MSS. of 2,000-2,500 words is \$30-\$50, for anecdotes and other short pieces \$5 up, on acceptance.

— A&J —

Several changes in editorial personnel have occurred among the men's magazines. Henry Steeger, president of Popular Publications, is now editing the firm's *Argosy* in place of Ken Purdy. Art Unger has succeeded Hy Steirman as editor of *Challenge* and *Man's Magazine*. (Don't confuse this *Challenge* with the economic magazine of the same name, which continues to be edited by Haig Babian.) Don Phares has resigned from *Man's Life*, and Harold Straubing has taken his place as editor. Ben Burns now edits *Modern Man*, succeeding Norman Sklarewitz.

— A&J —

Profitable Hobbies, 543 Westport Road, Kansas City 11, Mo., particularly wants usable material about male hobbyists who profit financially from their hobbies. MSS. may range from 3,000 words down to 200 words or less for the Hobby Parade section. T. M. O'Leary edits the magazine. Payment is 1c a word, \$1-\$5 a photograph, on publication.

— A&J —

Amateur Notes and Quotes, a mimeographed magazine published by Evelyn Hamilton, Calhoun City, Miss., is now paying for the best story and the best poem in each issue. No payment is made for other published material. The magazine uses stories to 5,000 words, poems to 20 lines.

— A&J —

After a short career, *TV Program Week* has suspended publication.

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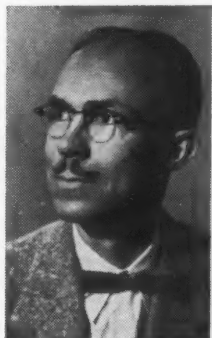
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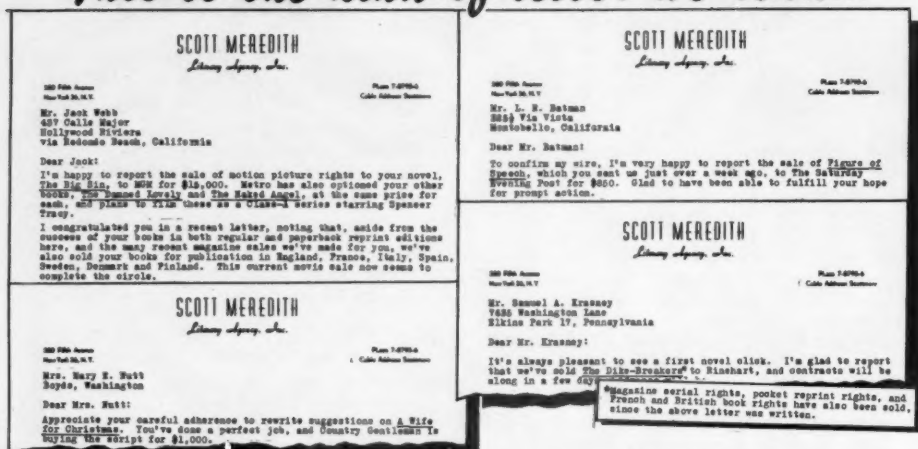
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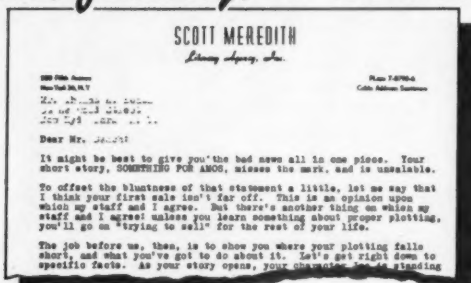
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FOR CHARACTERS, FOR SITUATIONS

Turn Back to Your Youth

By CHARLES ANGOFF

THE other day I read in one of the more authoritative New York book review periodicals (it's not very good, but a good review in it does sell books, chiefly because the "backwoods" booksellers don't know any better than to take it seriously) that Miss Brenda Gem Fimby (which is not her name) is now graciously autographing her latest novel, *Conversation with the Hereafter*, at the Huge Uncomfortable Department Store in downtown New York. Her book has been very favorably reviewed in most of the review media, especially in this particular one (which is why the ad about the autographing party appears there), by "leading critics."

Miss Fimby (who is known as Boots by her intimate friends because she likes to walk barefoot in her apartment) sent me a copy of her latest some time ago. It's a competent slick job, a sort of hodgepodge of John O'Hara and Dorothy Parker and Ernest Hemingway and a little Faulkner and a few drops of James Joyce.

Some movie company will buy it and give her \$13,500 for it. By the time she's through paying her various expenses, she'll have, perhaps, \$6,000 left, which will be enough for her to live on while she writes her next novel, which will be just like *Conversation with the Hereafter* except that the names of the characters will be different. The locale will be middle Park Avenue, there will be two butlers, one Cadillac, a Buick, two adulteries, one pointless fornication and another with only a

semblance of sense, and it will all end up with a big fight and two divorces. The last line will be spoken by a woman, as she leaves her husband's home for her divorce lawyer's office: "You may not suspect it, dear, but I have my self-respect, too. I, too, have to live with myself."

Well, some one has said, what's wrong with that? A girl has to live, and writing a book a year is better than taking dictation from the up-and-coming chief teller of the Watchout First National Bank. Yes, a girl has to live, and it is not for anybody, including myself, to inquire too closely into how one earns a living. My point is of a different sort. My point is that Boots doesn't have to write this sort of stuff. She can do far better—write enormously better stuff, (make just as much (and probably more) money, and have more respect for herself.

You see, I know Boots. I knew her when she wore shoes regularly, even in her house and at night. I knew her when her name was not Brenda Gem Fimby but Esther Kurth. She and I lived on the same block in a slum street in Boston many years ago. I know her whole family—all forty-odd members of it, the sisters and brothers and cousins and aunts and nephews and nieces. I know some of the lives they have led—fascinating and heroic and delightful and tragic and senseless and wonderful and endlessly interesting lives. How do I know? Esther told me—years ago and six months ago, and only last week. She always tells me stories about her huge family, she loves to talk about them, Esther does—I hope she forgives me for referring to her by her real name, Esther. I like it better than Brenda Gem, or Boots, both of which sound plain *meshugge* to me. If Esther was a good enough name to appear in the Bible, it ought to be good enough for my friend. I don't know of any Brenda Gem or Boots in either Testament.

You see, when Esther writes about butlers on Park Avenue and about free-wheeling marriage

Charles Angoff, a frequent contributor to *Author & Journalist*, has published fiction, articles, and poetry in many magazines, popular and literary. He is the author of numerous books, including the continuing series of novels referred to in his article. The novels so far published have met with critical acclaim.

relations and about assertive women and about rich or philosophical homosexuals or Lesbians, she is writing about people and situations that she knows only third-hand or, at best, second-hand—which is to say, about people and things that she just doesn't know. To write truly about anybody one must know him or her truly, in one's chromosomes, in one's very blood stream.

Esther is a smart girl with a facile typewriter, and she can fool her publishers and even some honest critics (those who have reviewed her books favorably have been for the most part her friends . . . they review her books, and she reviews their books . . . you know what I mean . . . in New York this practice is less uncommon than some think). But she doesn't fool all the honest critics, especially one young college instructor who reviews batches of novels for one of the New York magazines now and then, and invariably says of Esther's books: "What a pity! Miss Fimby can write, but her people obviously mean nothing to her." And Esther knows he's right.

Her people mean nothing to her. They can't possibly mean anything to her. She doesn't care about them, she has contempt for them, even though she likes to eat their canapés and drink their Martinis and even be kissed by some of the younger men—or, at least, the men who still look young at night, not too close to a bright light.

The only people that mean anything to her are her brothers and sisters and cousins and aunts and uncles and nephews—the very people she likes to tell me stories about. And what stories they are! What people! Esther's eyes light up when she tells me about them, her breasts heave, she looks radiant and lovely and sweet and wonderful as she talks about them. And I have pleaded with her to write about these people. I have told her that they are the only people she should write about, for they are the only ones she knows and loves. But she is afraid she'll fail, and for this and other reasons she insists on writing her imitation novels. She'll continue to be a hack, and she'll die a hack—perhaps a wealthy hack, but a hack just the same.

I HAVE known many Esther Kurths, both male and female. The publishers' lists are full of them. Now and then one of them leaps into the best seller lists. Some of them can't do any better, but some can do better. No, I take this back. I think nearly all of them can do better—if they would only stop writing about a life that is alien to them, and begin writing about the life they know. All of us know best the life we lived while at home—we know best our parents and our brothers and sisters and our relatives. The hopes and dreams and regrets and ecstasies and agonies we experienced as children and as teen-agers are deepest within us, and remain part of us to our dying day. They are far more real than any emotions we may experience in our adulthood—indeed, all future experiences, in a very profound sense, we viewed in the light of our experiences when we were at home. Willa Cather has truly said that the basic emotional raw material of all fiction writers is that experienced in the first 21 years of one's life. In her beautiful phrase, "All art is cremated youth."

I make no apologies for becoming personal, for in this way I think I can best make my point. I began my life of fiction writing the way Esther Kurth began—the way, I imagine, most writers be-

gin—by writing about an "alien" life . . . about bar-flies and silly Long Island girls and loud drunks and ambitious actresses with overly democratic morals . . . people who amused me, but didn't really touch bottom with me. I sold several stories about them. One I sold to a top-flight magazine, 20 years ago, and I was paid nine cents a word, which isn't peanuts even now.

The editor who bought the story asked for more of the same. "This is what you really know," he wrote exuberantly. "Give me more and more." Well, I did sell him another and another. . . then I stopped. I liked his money, but I didn't like the people in my stories that were bringing in the money . . . I didn't like them, I didn't care about them, and I soon realized that I really didn't know them. I was writing the same hollow story over and over again, and a stupid editor didn't know any better than to buy my pieces. You see, a writer sometimes has to be wary of an editor who buys his stuff too freely.

I hope I'm not giving the impression that I was a saint, then. I wasn't then . . . and, I fear I have to add, I'm no saint now. I simply couldn't write any more of that type of story, but there were moments when I thought I was being "unrealistic," for I had come upon a dry period.

Then a wonderful thing happened, though I didn't realize at the time just how wonderful it was. What follows is somewhat fictionized for reasons that will presently become obvious.

I got a letter from one of my sisters asking me to find a cousin, Louis, in New York. I had met Louis only once, some three years before, and was in his company for only about a half hour. He had just been virtually dragooned into marrying a relative of mine (some sort of cousin). She had been "going around" with a man for some ten years—you know, one of those things—and the young man ended it all by running off with her best friend. Her marriage stock, in the world she moved in, sank very low. She was now in her late twenties, which was an old age for a girl then.

So her several brothers got together, rustled up \$500, and went out hunting for a husband for her. They came upon a man, who was some seven years younger than their sister, and was also somewhat vague intellectually—he had some difficulty in adding 56 and 83, and even after ten minutes of heavy thinking he wasn't ready with an answer he had confidence in.

The brothers were somewhat depressed by him, but they couldn't deny that a man was a man, their sister was no bargain, and they talked the vague gentleman into the marriage—with the help of the \$500, of course. Shortly after the marriage, the groom bought a car for \$350 of his dowry—he said that he needed the car to look for a job that was best suited to his bent of mind.

Then it turned out that he had a failing for seeing movies in far cities—in Worcester, which is almost 40 miles away from Boston, in Providence, R.I., in Fall River, Mass. When his wife would send him out to buy some *baigel* and cream cheese on a Sunday morning he wouldn't return, sometimes, till six in the evening; he had gone to Worcester to see a movie. He felt he couldn't enjoy the same movie in Boston. He had the artist's soul.

Then came a time when he didn't return for nearly three days—and his suffering wife began to worry, and she suddenly remembered that he had

been talking somewhat glowingly of a new movie palace in New York. That's where her light of love was, and that's how I came into the story. She remembered I was in New York, and she asked my sister to ask me to come to her assistance. I said I would hunt him up. This was only politeness on my part, of course. I did nothing.

In time he came home, and my sister told me the whole story, after telling me sarcastically, "We owe so much to you, dear brother, for putting yourself out so much for the family."

Louis's escapade fascinated me. Here was a man with a sense of adventure. So I wrote a short story around him. I sold it the first time I sent it out. Then I did a story about his wife, and sold that, too. Then I began to think about the other members in the family at large—and memories upon memories concerning all of them began to crowd into my mind, and I felt good and wealthy and happy and every minute I was away from the typewriter was agony to me. Soon I had a whole batch of stories, virtually all of them disposed of to very good magazines, and one selected by Martha Foley for her collection of best short stories of the year. I had a volume of these short stories published, *When I Was a Boy in Boston*.

But I had more and still more to say about these same characters and about new ones. The short story form, I felt, couldn't do them full justice. So I decided upon a novel, a big one. But when I had finished my first novel, *Journey to the Dawn*, I discovered that I was nowhere near finished with my family, who were becoming more fascinating every day. So I decided to do another novel about them, and thus was born my second novel, *In the Morning Light*. And then came a third novel, *The Sun at Noon*.

There is a fourth all finished and accepted, and a fifth will be finished by the time this sees print. And there will be a sixth and a seventh and an eighth and perhaps a ninth. Meanwhile, there will be another collection of short stories, 35 of them, about people that I couldn't get into the novels. My publisher has called my series a marathology.

The words and characters and situations keep pouring out of me with astonishing ease—with greater and greater ease as time goes on. The more I dig into my memories of the dozens upon dozens of characters I have known, the more I want to write about them, the more real they are to me. And the more real they are to me, the more real are they to my readers. For it is a rule of fiction writing that what is in your blood stream, what lifts your heart, what is warm and good to you, what you are happy to dwell upon and what you yearn to communicate to others—all this will also be warm and real to loved by others.

In other words, you will achieve the highest aim of the art of fiction—so to write about your own people that your readers will see their own people reflected in them. I have received letters from almost every state in the Union telling me that the Alte Bobbe of my novels is their Alte Bobbe, that my David Polonsky is exactly like a boy they have known, that David's college life parallels their own, that Alice is no different from a Eunice or a Myrna they have known . . . that the whole inner melody of my books is the inner melody of their own lives.

THE POET

By RUTH AVERITTE

He rides herd on symbols
in the pasture of his mind,
searching for a maverick,
endeavoring to find
wayward dogies grazing
in a field of context, strange
to the usual landscape
of a rider's lyric range.

Although he drives them safely
to a stanza-built corral,
and hushes their wild stamping
with music's quiet spell,
he knows without persuasion,
that before he sets them free,
he must brand them with the iron
of his own identity.

It has taken me a long time to learn this lesson, the most important one that a fiction writer has to learn: to be honest with himself, to write only about the people he knows, to write about them truly and fully, adding nothing and subtracting nothing. And such truth can most easily be written about the people and situations encountered in one's youth. They form the greatest fictional reality, and because of that they write themselves most easily. Indeed, their reality is so great that they almost obliterate all structural faults and even awkward writing. It is this reality that makes Thomas Wolfe's books so memorable, that makes Dreiser's books so enduring, that makes all other great books so enduring: the books of Maugham and Hardy and Dostoevsky and Zola and Balzac and Tolstoy and Jane Austen and Proust . . . all the great novels of all literature. They are all basically family novels.

That is why whenever I see Esther Kurth I feel so sad. She could write such wonderful books if only she wrote about what she really knows, about the people that she loves to tell me about but somehow refuses to put down on paper. I think she would make just as much money as she does now in writing the drug store romances—and she would be much happier.

And you who are reading these lines should do likewise. Don't scratch your head for material. You have plenty of it in your memories about your family, about the wonderful people who make up your immediate family and your family at large. All families are wonderful. Most are made up of saints and sinners, angels and rogues, comedians and specialists in self-pity, boors and paragons of politeness, ladies of impeccable virtue and women of super-democratic sexual practices.

Turn inward and backward to the golden days of your youth and young manhood, and behold what riches of material you have.

How to Judge Your Poetry

By MARGERY MANSFIELD

YOU may have read, "A writer publishes either in the popular or the literary magazines. He cannot do both."

Like a great many poets, I do both. Maybe it isn't a good thing. Maybe the bigger reputations come to those who specialize. Certainly, versatility makes marketing a headache. Take a 16-line poem (not mine) beginning:

Go, song, and tell her
What I cannot say,
How voice falls short of love
As night of day . . .

Where would you send it? If it is a love poem, the newspapers are out, though its short lines would be ideal for their narrow columns. Would you send it to the love pulps, or the women's home magazines? Or do you detect a poetic quality which suggests a poet's magazine such as the *Lyric*, *Wings*, *Spirit*, *Kaleidograph*?

VOICE OF THE DEVIL: Why not send all your poems first to the magazines that pay most?

VOICE OF ENLIGHTENED SELF-INTEREST: I don't want the editors to think me clean crazy. Besides, to send all poems first to the most profitable but most unlikely markets would hold things up.

VOICE OF THE MATHEMATICIAN: But if you double the payment—that's good interest for the delay.

MYSELF: Yes, but all the recopying and remailing—if my time is worth anything . . . And, perhaps, I'd lose faith in the poem after a dozen rejections and not send it out any more. Besides, money isn't the chief thing. The most satisfactory markets are those that will use a poet's work most frequently.

VOICE: And those are?

MYSELF: For the popular poet, the metropolitan newspapers that use one or two poems a day. For the less popular poet, the poetry magazines that fill many pages with poems. But that isn't the whole of it. One's work might be perfect for general literary magazines like the *Atlantic*, *Harper's*, *Partisan Review*, and various intellectual quarterlies. In that case, it would be better to publish in them, even though less frequently.

An ability to classify his poems is any poet's first step toward economic marketing. It also can aid his development because he knows what he is doing, or trying to do, and so, what he should be reading and studying. What he is trying to do has also a bearing on whether he should be encouraged or discouraged by comments from certain quarters. I'd say the only reader whose opinion counts is the reader who buys the books or periodicals that carry the type of work you are trying to do.

Margery Mansfield is well-known for her poetry, her juvenile fiction, and her criticism of poetry. Her notable book on poetry writing, *Workers in Fire*, is unfortunately out of print. A number of her articles on poetic technique have appeared in *Author & Journalist*.

In my village, an advertising medium called the *Penny Saver* reprints inspirational verse which seems to me curiously devoid of poetic interest. You could take Kipling's "IP" as a better than average example of this type of verse. Yet these poems are clipped by many readers and read at the Grange and at church and club programs. Certainly, this is a success of a sort—almost a rural immortality.

Maybe these selections first got into print through local papers, trade journals, or the religious press. They would not be accepted, I think, by our big slicks. These want both popular appeal and poetic quality. For instance, here is the opening of *Arrival of the Eastbound*, by Lenore Pratt, in the *Canadian Home Journal*:

Across the wintry dark she cries,
And we, who've waited forty minutes,
Would not exchange for larks or linnets,
Fluting from balmy summer skies,
The engine's distant, wind-torn wail . . .

At the other extreme from the popular writers, we have such poets as Dylan Thomas and T. S. Eliot, with their difficult, often obscure lines. It is easy to see that these belong between book covers or in the most esoteric of the literary magazines.

But to return to "Go, song, and tell her . . ." It is "Envoy," by Sister Marian Raphael, S.N.J.M. and it appears in *Spirit*, published by the Catholic Poetry Society of America. On the opposite page begins a 68-line group entitled "Four Songs for Piers Plowman" by Claude F. Koch, beginning—

Langland, (may I say) my friend,
Of Malvern in that marvelous May,
A fair field of folk without end
Lies in the minds of men
Who seek your soft sunlit day,
Your far-wandered morning in May . . .

Both its length and the literary subject mark it for a literary medium. A reader who has not read *Piers Plowman* will miss some of the allusions and needs to find compensation in the felicities of phrasing and imagery—the alliteration in "Of Malvern in that marvelous May," the poetic imagination in "A fair field of folk" and "far-wandered morning in May." Such a reader is the sort who would enjoy a poetry magazine.

The nun's poem was also in place in *Spirit*, for it turns out to be a religious poem. Often the ending, rather than the beginning, determines a poem's type.

The basic difference between the popular and the esoteric poem is that the latter is an individualistic effort at self-communication, springing from a feeling of isolation or difference (not necessarily superiority) from other people. The poet passes by the average reader of verse, reaching out toward the readers most like himself, whom he hopes to find through the little magazines.

The popular poet, on the other hand, is the spokesman for the reader. He is trying to say things that are widely experienced by people who do not write, and to put them in words, perhaps for the first time. Or they have been said, but

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A publisher's advance means much more than just the sum involved, however welcome the money might be. It is recognition that the work merits being placed ahead of the competition. It also means that the book will probably sell, an important factor in today's publishing picture. But selling a book to the public comes later; step one is to sell the raw product, an initial step over which many writers stumble.

Having been connected with publishers, I know from the inside how many manuscripts are dropped after a chapter or two. Some books are beyond salvage, some could be saved, providing the author had a competent critic—not only to point out flaws, but to show point by point how they might be corrected. Writers also make marketing errors, since more is involved than merely submitting a MS. Only those who are in constant touch with publishers know what is wanted by a given house and what not. Signing a contract is a cinch; getting to the signing stage is not. It comes doubly hard handled without proper care.

How Much Is A First Sale Worth?

Obviously, that depends on the writer. I've clients who wouldn't relish appearing in *Man To Man*—and that's all right with me. I cover—and sell to—just about the entire magazine range. To James Ferguson it meant much more than seventy-five dollars; it meant a *start*. "I'm heartened," he wrote, "enthusiastic, grateful, for without your help this wouldn't have been possible." A client who was in the March *Man To Man* can also be seen in *Cavalier*, *Challenge*, *Conquest*, *Sportsman Magazine*, etc. Where does your work fit? *McCall's*? *Sports Afield*? *American Woodsman*? *Kiwanis*? *Man's Magazine*? *Fate*? *Trailer Topics*? These are some of the diversified markets to which I have sold recently. I have not yet done much with the top slicks, but I shall. The groundwork is laid. More book contracts are in the shaping. A year ago I could not claim a single placement, book or magazines. Now a good number of clients are happy to grow with a growing agency. I discourage agent-hopping, but if you are free, let's see if we can't get together.

No fees for the writer who is *currently* selling to the first-class magazines, providing you send me the type of material you have been selling. Too many writers who sold fiction, sent me articles, and article writers submitted fiction, in which field they have had no experience. For the writer who is yet to sell, my fees are: A dollar per thousand words, with a minimum of three dollars for any script.

On books—no fees if you have been published within the past two or three years by a major royalty house. Otherwise a book appraisal is twenty-five dollars for lengths up to 80,000, fiction or non-fiction. Plays, fifteen dollars. Juveniles, T-V and radio scripts are judged as stories. Commission on sales is ten per cent. All fees end after the second sale.

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not well enough, not beautifully enough. Or they need to be said again, in a different way, for different times. Lenore Pratt, in "Arrival of the East-bound," may have written from her own experience, but it was one she shared with other Canadian mothers waiting for trains to bring their children home for the holidays. And so it was a fresh angle for the Christmas poem.

The popular poet emphasizes what he has in common with other people. Sympathies widen as we grow older, and so there is a tendency for the poet to grow more popular as he grows older. Also, the popular media are gradually influenced by the work appearing in the esoteric magazines, with the result that a technique which in youth seemed appropriate only to the little magazines, may by middle life be acceptable in more popular ones.

The poet may not think of publication in the little magazines as preparation for popular writing. He thinks the little magazines are better, and that after *Poetry* or the *Partisan Review*, the *Saturday Evening Post* would be an anticlimax. Still the struggle he has to make his poems good enough for the little magazines, is a fine preparation for the popular ones. A feeling for form, rhythm, imagery, and metaphor is essential in all types of poetry.

The bothersome question is: Is popular poetry corny? Or can it be a fine art? Well, many popular magazine poems are sonnets. Is there an art of the sonnet? And if so, why not of the quatrain, the lyric of 8 to 12 lines, etc.? Yet one cannot do everything in a short compass. The poet who enjoys occasionally writing a long and artistically or intellectually ambitious poem does well to hang on to one or more of the esoteric mediums. Not necessarily *avant-garde*, for some of the poetry magazines are quite traditional.

The following chart may help you decide whether you are at present primarily an esoteric poet or a popular poet. You can determine whether a poem is best suited for the esoteric or the popular markets, by seeing which classification it best illustrates. You can score yourself or your poem. Of course one consideration may outweigh several others.

ESOTERIC

For poets' magazines, experimental or conservative, prize contests, general literary magazines, avant-garde (experimental) quarterlies, college and intellectual quarterlies generally.

1. If most of your best work is long, and
2. You like originality, individuality, hate taboos, like to startle, shock; like to experiment.
3. Like unrhymed verse, or
4. Use rhyme subtly.
5. Like a style that compels slow reading and concentration.
6. Prefer obscurity to sacrificing other things. (Note: There are esoteric markets that insist on clarity.)
7. Like to show scholarship in your verse; use foreign phrases or allusions to literary, theological, scientific, or technical matters.
8. Use big or unusual words.
9. Coin words, invent new usages, string two words together as one.
10. Are more interested in how things are said, than in what is said—veer away from messages and conclusions.

11. (For avant-garde only.) Like to read experimental poets. Think the classics have nothing to teach today's poets. New forms for new times.

12. (For avant-garde only) Your mood is seldom lyric. You write reflectively or descriptively, sometimes bitterly or brutally, realistically. Give impression of sensitivity, subtlety, intellect.

13. Your humor is incidental, restrained, and (for avant-garde) may be satiric, ironic, or gruesome.

14. Your imagery may be of any type; but the avant-garde leans away from the too pretty.

15. You like the personal touch between editor, poet, and readers. You like an editor who will teach you and stimulate you, feature poetry instead of using it as a filler. You like the dignified look of the "little" magazines. You forgive the poor proofreading that resulted in two of your lines being inadvertently omitted.

16. You are ambitious, have faith in your genius, hope that by publishing in magazines watched by anthologists and columnists and other poets you'll gain prestige—maybe find a good book publisher.

POPULAR

For newspapers, women's magazines, fiction magazines, agricultural magazines, mass circulation weeklies or monthlies, most of the religious periodicals, business (trade) journals—if the subject is suitable.

1. If most of your best work is short, much of it 4-24 lines, and
2. You are rather traditional, limiting originality to fresh touches, fresh subjects and surprise endings.
3. Prefer rhyme.
4. Like an amusing rhyme, or a ringing rhyme to emphasize a point.
5. Have a style that can be read quickly and easily.
6. Insist on clarity.
7. Make your poems complete in themselves—no running to the encyclopedia for the reader.
8. Use a simple vocabulary.
9. Use straight English.
10. Like to say things delightfully, but put emphasis on the idea or human interest.
11. You admire and read the classics, and poems which you first met in school readers pop into your mind. Think we can have their equivalent—poems simple enough for children and adolescents—but good.
12. You tend toward lyric moods and rhythms, toward bright or happy moods, affirmations, appreciations, mellow warm-heartedness.
13. If you write humorous verse you go all-out for lightness, cleverness or the wholesomely funny.
14. Your imagery may be pretty. Is usually vivid and sort of specific and down-to-earth.
15. You're willing to be responsible for your craftsmanship, though you will accept editorial changes. You appreciate conscientious proofreading. You'd like a good position for your poem, but are glad to get in at all. You are stimulated enough by checks.
16. You are somewhat self-satisfied; aren't certain you are a genius, but think you know how to write, and so might as well write for people who can't. You'd like prestige, but you'll settle for a big audience.

In revising your short story

Watch the Lesser Characters

By ZACHARY BALL

ASSUMING that you have taken the initial knocks and tumbles in this silly, depressing, wild, killing, wonderful game of writing, and that your first wounds are beginning to heal and your first fractures beginning to knit and that you have arrived at the point where editors scribble notes to you, I am going to try to help you decipher those notes. For there may be few that you'll be able to translate for yourself. The wail I hear from writers just under the selling line is: "What does the editor mean?"

They are referring to those hastily scribbled editorial notes such as? "Too slight" . . . "Not vital" . . . "Doesn't quite come off" . . . "Doesn't seem to glow" . . . "Doesn't leave the reader with a feeling of warmth" . . . "Lacks depth" . . . and so on. I've even had an editor, in a gay mood (unusual for editors), make like a comedian with: "So what?"

This note-gleaning stage is probably the most encouraging and most exasperating stage in becoming a writer. When you are a bit closer to becoming a selling writer, you'll sometimes get notes that suggest certain revisions, then perhaps end with a wonderfully encouraging sentence something like this, "If you care to revise the piece along the lines suggested, we will be glad to see it again." When you get that sort you should need no help, just shout, "Glory be!" kiss your wife, knock your noisy kids in the head, and go to work—and keep plugging. But those earlier short notes!

After 13 years of making what I smilingly call a living as a fiction writer, I'm going to pass along to you what I have found those pithy editorial phrases to mean. They mean your story is *not interesting*. Big help, eh? But that is exactly what they mean. Never lose sight of this one simple fact: all you ever have to do to sell fiction is to write an *interesting* story. If yours were interesting, they would buy it instead of picking at it.

O.K., so you want to know *precisely* what is wrong. You want to know why the editor didn't tell you *that*. The answer is that editors do not give courses in writing. An editor is being a pretty good Joe to even take time to scribble "too slight" on the form rejection slip. And the reason he does

it is because, in his opinion, you show some promise, and he hopes that maybe some day you'll send him something that he can buy. That should encourage you. And if he signed his name or initials you have the satisfaction of knowing that your piece reached the "top desk," and this should keep up your steam for at least another six months.

Besides being busy people (you've heard that one before), there is another reason why editors sometimes give you the "too slight" and "doesn't come off" routine, and that is because they *don't know what* is the matter with your yarn. They just know that it isn't right.

Invariably the beginning writer will decide that the story needs some drastic changes, maybe a major plot change. Invariably he is wrong, and he completely spoils what he did have that was good by trying to improve it. Because the chances are that if it had needed all that, the editor wouldn't have bothered to comment on it in the first place. (In reworking a piece at the suggesting of an editor I am always careful to guard against *overdoing* it.)

In all probability it is a minor rebuilding job your piece needs—but a major minor one. You will almost always find the weakness in one or both of two places: the supposedly *unimportant characters* or the supposedly *unimportant situations*.

You have read a lot in the writers' magazines about the importance of bringing your story characters alive, making them living, breathing people. And you probably thought the author meant the main characters, or at any rate the major characters . . . right?

Before I began writing I was for 30 years a dramatic stock actor and director. A company I was with in Denver once played a play, a North Woods piece, in which there was a slightly demented old prospector. He has just one scene in which he comes up through a trapdoor in the stage, carrying a lantern, and sees a gilt cigar band that someone has discarded and picks it up and says, "Gold! Gold nuggets, big as hen's eggs! I'll tell the boys on the creek!" The man who played the part was so outstanding in it that he never failed to pull one of the best hands of the performance with his 14-word speech.

I always remember that when thinking of the minor characters in my stories. The minor characters and the minor situations can spell the difference between a sale and a rejection.

How, you ask, do I bring minor characters alive? The same way you do your major characters. There have been countless articles in the writers' magazines on how to do it. Here is how I have helped youngsters overcome this weakness. Every day when you sit down to your machine, for warm-up practice, look out your window and write ten thumbnail sketches of the things you can see, preferably animate things—birds, animals, people. In doing this, your goal is to be able to describe, for instance, the dog next door *in one sentence* so that, after reading that sentence, anyone would

Formerly in show business, Zachary Ball for some years has been a professional writer of fiction. His short stories appear in the mass circulation magazines, and he is also author of a number of novels, several of which have been translated into foreign languages. His most recent is *Bar Pilot*, a youth novel, published in April. In addition he is doing a series of books for boys centered around Joe Panther, a Seminole Indian. Two have already been published with marked success. His avocation is the teaching of writing. Mr. Ball lives in Florida.

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recognize him any time he were to see him. Type out ten of these sketches every day for a year and you will have come a long way toward learning how to bring your story characters alive. Then do the same with the characters that you create in your mind. Write hundreds of these one-sentence dossiers. Sounds like a big job, eh? *Writing fiction that sells is a big job.*

Now you may ask just what is a minor character. My answer to that is, there are none in the sense of being unimportant. All characters in your story are important to the development of the story. If they aren't they shouldn't be in it. If you think of a minor character as an insignificant character you are wrong. I recently sent off an assignment story in which a woman who had been dead for ten years was the central character, she was the motivation for the story. She was, of course, a major character.

Beginning writers usually think of background as scenery, as a backdrop against which their story is to be played. That's what it is, but your so-called minor characters are also background, and they are the best background because they can do a great deal more to further the story than can mountains and prairies and forests.

Another angle that often puzzles the beginning writer is the major and minor situations of a story. I remember it was confusing to me when I began writing. After writing the outline for a proposed story, I would have trouble deciding which scenes should be played *onstage* and which ones should merely be *told* about.

If you have this trouble, here is a suggestion for remedying it. Read a published story, then write an outline of it, a résumé, and study the arrangement of scenes with regard to their seeming importance in the narrative. After doing this for a while you will begin to develop a story sense that will tell you which scenes will best motivate the story and which ones should merely be narrated.

For example, a scene where an automobile is wrecked, and the heroine is knocked goofy and ambulances and police cars and fire trucks arrive with shrieking sirens might be a pretty good action scene. If all it accomplishes, however, is getting the heroine knocked silly and sending her wandering into the hero's nearby apartment in a daze, the best way to write it would be to start the story with the hero stepping out of his shower to see the dazed dame, who thinks she is in her own apartment, preparing breakfast.

The time will come, after you have hammered out enough wordage, when you will write in the proper scenes to motivate the story without even thinking about it. Scene selection is just one of the many angles of fiction writing that no one can teach you—you have to learn to *feel* it. And when you can *feel* it, you have learned fiction craftsmanship, which is the only part of writing that anyone can help you with anyhow. The creative imagination, which is the other 50 per cent of writing, must be God-given.

In closing, just a word of warning regarding the handling of your minor characters. Do you play golf? Did you ever set out to correct a slice and turn it right into a hook? Watch it. When you begin trying to make your lesser characters more important, don't go to the other extreme and bog your story down with them. The story still belongs to the main characters. Let your secondary characters make it a better story, not a worse one.

Contests and Awards

Ellery Queen's Mystery Magazine has announced its eleventh annual contest for detective or crime short stories up to 10,000 words. Criteria in judging are quality of writing and freshness of plot.

Prizes are: first prize, \$1,000; special award of merit, \$1,000; nine prizes of \$500 each; \$500 for the best "first story" by a new writer.

Closing date, October 20. Address entries to Ellery Queen Contest, 471 Park Ave., New York 22.

- A&J -

The *Saturday Review* is offering 26 awards for color or black and white photographs taken during vacation or business trips abroad or in the United States. Pictures must have been taken after July 1, 1954.

A contestant may submit 12 pictures, six black and white, six mounted color transparencies. Color prints are not eligible. Submissions are restricted to amateur photographers.

The grand prize is an air flight around the world. There are 25 other prizes. The first 100 contestants submitting will each receive a complimentary copy of Myra Waldo's *Round-the-World Cookbook*.

Closing date, October 15. Address: The Saturday Review's World Travel Photographic Awards, 25 W. 45th St., New York 36.

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The Borestone Poetry Awards will again be made in 1955.

There is an award of \$1,250 for the best typescript or published book of poetry containing not more than 30 poems covering 60-70 pages. A published book may be submitted by publisher or author; it must have been published between July 1, 1954, and July 1, 1955. Closing date, July 1.

In addition, prizes of \$100, \$50, and \$25 will be awarded for the best short poems by college undergraduates. Each college may recommend five poems. Closing date, January 15, 1956.

Prizes of \$300, \$200, and \$100 will be awarded for the best poems published in magazines. These must be submitted by editors of magazines in which they were published; each editor may recommend five. Closing date, January 15, 1956.

Details are obtainable from The Editor, Borestone Poetry Awards, Box 388, Occidental College, Los Angeles 41, Calif.

- A&J -

The Zondervan Publishing House, 1415 Lake Drive S.E., Grand Rapids 6, Mich., has announced its fifth International Christian Fiction Contest for unpublished evangelical novels of 50,000-100,000 words.

Prizes are \$4,000, \$750, and \$250. Half of each is an outright award while the remainder is an advance on royalties.

Closing date: December 31, 1956.

A&J -

A contest for religious plays 1-1½ hours playing time has been announced by the Zondervan Publishing House, 1415 Lake Drive S.E., Grand Rapids 6, Mich.

Plays should not be beyond the ability of the average Christian group to perform. Stage directions should be clear and simple, and no expensive properties should be required.

Prizes are \$100, \$75, and \$50. Acceptable plays not prize-winners may be purchased for \$25 each.

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Closing date, September 15. Address Miss Elizabeth Gillespie Young, 848 Sunnyside, Chicago 40.

—A&J—

The Norton Gallery Players, Palm Beach, Fla. offer \$200 plus production for a full-length play. Plays previously published or produced anywhere are ineligible. Closing date, September 1.

—A&J—

Previously Announced

Albert Ralph Korn Contest, attention Lane Van Hook, 154 Pearsall Drive, Mount Vernon, N. Y. for poem not exceeding 32 lines. Prize, \$100. Closing date, October 1. (*Author & Journalist*, February, 1955.)

Central City Opera House Association, 1502 Cleveland Place, Denver 2, Colo., for a romantic play based on the discovery of gold in Colorado. Prize, \$10,000 plus royalties. Closing date, July 1, 1957. (*Author & Journalist*, January.)

Charles Austin Beard Memorial Prize, Alfred A. Knopf, Inc., 501 Madison Ave., New York 22, for a book manuscript in American history. Prize, \$500 plus publication contract. Closing date, July 31. (*Author & Journalist*, January.)

Eastern Kentucky Writers League Poetry Contest, Box 503, Pikeville, Ky. Open to Kentuckians. Closing date, August 24. (*Author & Journalist*, May.)

Maclean's Magazine, 481 University Ave., Toronto, Ont., Canada, awards for novels by Canadians or by non-Canadians using a Canadian theme. Award, \$5,000. Continuing competition—no closing date. (*Author & Journalist*, January.)

Modern Romances Story Contest, 261 Fifth Ave., New York 16, for true-to-life stories. Prizes, 100-\$1,000. Closing dates, August 31, December 31. (*Author & Journalist*, January.)

Poets' Study Club Contest, 454 S. 12th St., Terre Haute, Ind., for humorous or serious poems. Closing date, July 15. (*Author & Journalist*, May.)

Seventeen, 488 Madison Ave., New York 22, for stories 2,000-3,500 words by writers 13-19 years old. Prizes, \$500, \$200, three of \$100 each. Closing date, July 31. (*Author & Journalist*, May.)

Vermont Development Commission, Montpelier, Vt., contests for photographs taken in Vermont. Four seasonal contests, with 45 prizes \$5-\$200 in each. (*Author & Journalist*, November, 1954.)

Zondervan's Christian Textbook Contest, 1415 Lake Drive S.E., Grand Rapids 6, Mich. Prizes, \$1,500, \$350, \$150. Closing date, September 30. (*Author & Journalist*, March, 1954.)

Zondervan's Juvenile Christian Fiction Contest, 1415 Lake Drive S.E., Grand Rapids 6, Mich., for stories 17,500-50,000 words. Prizes: \$50, \$150, \$100. Closing date, June 30. (*Author & Journalist*, March, 1954.)

Writers should communicate with the sponsor of a contest or award before submitting material. In some cases special entry forms are required. A stamped, self-addressed envelope should be enclosed with the request for information.

New Books for Writers

In this department are reviews of new books of special interest to writers. As a service to its readers, Author & Journalist will supply any of these books at the published price postpaid. Send order with remittance to Author & Journalist, 1313 National Bank of Topeka Building, Topeka, Kansas.

PARTY OF ONE, by Clifton Fadiman. World Publishing Company. 475 pages. \$5.

Mr. Fadiman is perhaps the pleasantest of American literary commentators. He is never dull. He writes with charm. He has his convictions—but with no illusion that they represent the voice of God.

Party of One is a collection of his best reviews, prefaces, and essays. The subject matter ranges from Gertrude Stein to Charles Dickens, from musical comedy to book reviewing. No one interested in the literary scene can fail to find this book fascinating. Nor can anyone seeking to cultivate an effective prose style fail to find a useful example in Mr. Fadiman's writing.

CAREERS IN RELIGIOUS JOURNALISM, by Roland E. Wolseley. Association Press. 116 pages. \$2.50.

The chairman of the magazine department in the Syracuse University School of Journalism surveys the opportunities in writing professionally about religion—principally staff writing or editing on religious magazines, publicity work for church organizations, editing religion departments in magazines and newspapers, and freelance writing on religious subjects.

Professor Wolseley concludes that nobody is likely to get rich in this field but that the intangible rewards are well worth while. He doesn't mention such notable figures as Bishop Sheen and Doctor Peale who have put religion into the best-

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CONCISE DICTIONARY OF AMERICAN LITERATURE, edited by Robert Fulton Richards. Philosophical Library, 253 pages. \$5.

This volume covers alphabetically the important movements and figures—and some not so important—from Anne Bradstreet of early New England to Carl Sandburg and Eugene O'Neill. Emphasis is not on biographical data—though these are given—but on the characteristics of each author's work. The comment is apt and objective. There are excellent informal photographs of a number of writers.

An interesting and convenient reference book for the writer or student.

The Writer Spends to Make Money

By JEAN LOUISE SMITH

Jean Louise Smith some months ago resigned from the staff of a religious publishing house to become a full-time freelance editor and writer. She is achieving success through applying not only ability but business methods to her work.

THE business adage that you often have to spend money to make money applies to writing. If you are professional about your writing, you will frequently need to lay out some cash in order to get new ideas or assignments.

The one thing a writer cannot afford to do is to stay home all the time. And these days every time you set your foot out the door, it costs you money.

You're out of ideas, let's say. Just plain "written out." Well, a day's trip may be what you need to remedy the situation. It will cost you a few dollars, but it may make a hundred dollars for you. See to it that your trip takes you to the kind of place that stimulates you. Do you find ideas in the city? In the country? Where there are a lot of people, or in solitude? Each writer has his own "idea-getting" environment—find out what yours is and seek it every now and then.

You'll probably do best to go on this junket alone, so that you can stare, eavesdrop, fall into conversation with strangers, take sidetrips on an impulse, and do all sorts of crazy things that might seem odd to a friend—even friend husband or wife!

Time is money for the writer. He needs to spend some time in order to dream up and sell manuscripts. For myself, this means a whole day at the library every other week, just to squander time which I once felt was "stolen" from the typewriter.

I know from experience that this day at the library brings me results—last week it brought ideas for seven articles, for example. How? By reading

and going through magazines to study the leads, by trying to discover the kinds of things that are being published—what the trends are. I ended up the last hour by walking slowly past the stacks in the literature room, just looking at the titles of books.

Doing this seems to evoke related subjects and an "angle" of approach. This does not mean that the writer copies ideas he finds in other magazines or books, but it does help pull out the mental cork so that ideas flow and begin to come from that good old subconscious.

Every now and then I eat out—alone. Watching people, especially families in restaurants, has given me many ideas for articles on family life and children. It has resulted in the germ of plot ideas for both adult and children's stories. But these come when I am alone and free to mull over what I see and browse among my own thoughts. The price of a meal has often resulted in a \$25 sale.

Stamps, of course, constitute a necessary expenditure in order to bring in money. I try never to let the stamp box contain fewer than 20 stamps. I buy them in quantities so that I can feel rich in stamps. I need stamps for many other purposes than postage on manuscripts. I need stamps for queries (with a stamped return envelope, of course). I need them to send for sample copies of magazines I hope to write for. Stamps bring me pamphlets and all sorts of material for research. The money spent for stamps is well spent—I never begrudge it!

A writer needs to spend money for magazines and books which he should have for reference or to use for any period longer than the average library loan. A writer's library should contain reference books in the fields in which he is writing. Well-chosen books save a writer valuable time in preparing manuscripts that sell.

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The Acid Test of TRAVEL WRITING

By RALPH FRIEDMAN

TRAVEL is where you find it. You may journey to the far Himalayas for stories of excitement and natural grandeur, or you may stay at home and write about the beauties of your town. It is not so much where you go as what you see and how you feel about the things you see that count. The one important question every travel editor asks of a manuscript is: "Does this make me long to visit that place?"

If an editor had to choose between a very trite and deadily platitudinous manuscript dealing with such exotic regions as the East African Highlands, the gorgeous isles off Java, or the orchid interior of Panama and a lively, colorful piece about a Kansas town flat on the checkerboard plains, he'd pick the Kansas town.

It's the interest you see and how well you convey it to the reader that sells. *Ford Times* pays handsome money for articles on "My Favorite Town." I know a man who had been through several of these places and had considered them quite routine. After reading the articles in *Ford Times* he decided to revisit them all. "I must have missed something," he said. Through the eyes of a sympathetic and imaginative writer he sensed the adventure, color, and richness he had passed by.

The difference between poetic blurbs written by advertising and public relations men working for steamship lines, railroad companies, chambers of commerce, and state promotion agencies, and freelancers, such as ourselves, is not a matter of quality of writing but of sincerity in feeling. We can never quite trust the paid professional. It is his job to publicize. But it is not ours, and if we laud something it is because it has taken on an enjoyable meaning for us.

This is not heresy. I have worked with dozens of hired professionals, and few will disagree with the statement that an article written by a freelancer has more selling power than one knocked off by a salaried public relations man. Alan R. McElwain, public relations director of the All-Year Club of Southern California, the largest organization of its kind in the world, told me last summer, "I'd rather help a writer gather material than write the stuff myself. Canned articles are never as good as fresh freelance stories."

Once, after I had sold an article on San Diego to *Trailways*, with photos supplied by the San Diego-California Club, David Thompson, then the club's publicity man, said, "We couldn't have bought that kind of advertising for many thousands of dollars."

I hadn't thought of the article in terms of advertising until after he had spoken. Then I realized that every travel article is advertising: if it is good it sells the reader on going somewhere, seeing something, doing something, hearing something, or even touching and smelling something. When you can skillfully combine the sense appeals into one article, you have got a selling product.

In travel writing the key word is *what*: what to see, find, hear, wear, etc.; what it will cost, what is the season, what road do I take to get there, etc.

You are not necessarily telling the reader to come along and see what you saw and do what you did, but you are making it difficult for him to resist following in your footsteps.

Two years ago I did a story on dude ranches for the Sunday section of a large Eastern newspaper. A few weeks later I received a letter from a woman, a school teacher in an urban center, who wrote that she "was so excited by the description of the country and the ranches" that she had changed her vacation plans and was headed for a Montana ranch.

There is a sequel that is more interesting. We started a correspondence, and after she returned home she wrote me a 12-page letter about ranch life, horseback riding in the mountains, steak fries by the campfire, fishing in the high lakes, and sleeping under the stars on camping trips. The letter was so vivid that it carried with it the taste and smell of the Rockies. Had I not been otherwise occupied and been a little richer, I would have jumped into my car and gone dude ranching. If that letter had been put into article form it might have had tremendous appeal for city dwellers like herself—perhaps much more than my article had, for I had gathered my material by interviewing people connected with dude ranches whereas she had lived the dude ranch life.

Travel writing has taken on extra-broad meaning in recent years. In addition to being the vehicle for a description of a mountain or a lake, a travel article can tell of old inns, restaurants for gourmets, picturesque church buildings, square dance festivals, unusual art exhibits, logging carnivals, fishing contests, colorful railroads, wildflower time, customs of varied peoples, bargaining experiences in different places, beachcombing as an occupation, and a thousand other things.

Actually, every subject boils down to a place, for every event happens somewhere. No matter how broad that somewhere is, it has location. If it did not, people would not have to go anywhere to enjoy firsthand experience beyond their home.

The location can be a starting point for your story, if not the theme of it. For instance, in an article on "Eastern Massachusetts" for the *Highway Traveler*, I began:

Start with Boston, the hub of the North and South Shores and of the Middlesex villages and farms that comprise this dramatic region. You can see it, in a sweeping panorama, from the 490-foot-high tower of the Custom House or you can touch its soul from the cobblestone ways that once were cowpaths.

For *Westways*, this was my lead on "Giants of the Wilderness":

Cradled in an awesome pristine setting, California's seldom-seen Shangri-La, a jumble of snow-capped granite mountains, rises mistily between the Coast Range and the Cascades.

Perhaps you want to begin with a general description of the area, such as I used in a story on the Shasta-Cascade Wonderland:

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forests, high lakes, swift rivers, plunging waterfalls, primitive areas, game and bird refuges, volcanic formations, quaint mining camps, ghost towns, resorts, and camp sites.

From this broad entrance you turn to specifics, pinpointing the leading phrases with actual location and short descriptions.

The kind of article determines your lead. The kind of a lead which is acceptable in one publication may be completely out of order in another. For instance, I opened my "Journey in Wonderful Washington" for *Trailer Topics* thus:

It was mid-August and I was back in Seattle after several months' work in Alaska. "Let's take a vacation," said my wife. "You promised to show me Washington, and all I've seen of it is the road between Portland and Seattle. Very nice of you to go traipsing up to Alaska and leave me at an office job here, but now I want to see some country, too."

"Fine," I said. "We'll do the state . . ."

A relaxed, folksy lead. But I would never try it on publications which are tight for space.

Any element can make a good lead. For *Travel*, I used the weather. "It was hot the day I arrived in Singapore but any other day would have been the same." (This was long before I ever heard of Joe Friday or *Dragnet*.) For the New York *Herald Tribune* I selected a legendary character. "If Paul Bunyan, that old wood-chopper, wanted to pick himself a tree to cut down to size, chances are he'd hie himself out to the great redwood empire." For *Trailer Travel*, I asked a question: "Want to find a desert paradise for a token rental fee?"

Your articles must be in the mood of your subjects. You cannot use the same "color" to describe a square dance jamboree as you would a religious rite. For myself, I place great value on "feeling." Consider this paragraph on wild flowers:

There are few sights as warm to the heart and as pleasing to the eye as deserts washed with flowering plants of bright and delicate hues, of valleys broadly stained with tinted patches of insolently charming visitors, of hillsides lustrous with prismatic blooms, of cliffs stormed by brigades of botanical lilliputians waving red and yellow banners, of forests vivid with gardens aglow.

Let me summarize briefly some of the things I have been saying, explicitly or implicitly. You have to give concrete information. You have to interpret the mood and meaning of the subject. You have to write according to the market.

TO MARKET! TO MARKET!

Do you always know what markets are open to the manuscripts you produce?

You will find an excellent up-to-the-minute guide in the semiannual Handy Market List, which will appear in the July *Author & Journalist*. Hundreds of magazines and their present needs will be listed.

In addition, the July issue will contain a survey of writing and marketing prospects for the rest of 1955—plus articles by outstanding professional authors.

If you're not now a subscriber or if your subscription is expiring this month, make sure of getting the July issue by sending in your subscription today. The supply of July copies may be exhausted soon after publication. Send \$3 for a 2-year subscription, \$2 for a 1-year subscription, to *Author & Journalist*, 1313 National Bank of Topeka Building, Topeka, Kansas.

A few other pointers. Don't write about any place you haven't visited in the last year. Editors know that facilities and events change. Last year's impassable mountain may have a new road through it. Last July's steam engine threshing bee will be held in August this year.

If you can mix a bit of history and folklore into your stories, they will be so much the more colorful. But just a dab will do as spice, unless the piece is historical, say, in essence. Don't overburden a point—and don't ramble. There is nothing that distracts a reader more than chasing after a writer who meanders haphazardly.

In the last analysis, study your finished article critically before you send it off, and ask yourself: If I read this in a magazine, would I burn to go there? That's the acid test.

Travel Markets

EVERY year more Americans travel, and every year there is a bigger market for travel articles.

Accuracy is the first essential in such articles. Ability to spot the unique features of the place described is likewise necessary. Of course vivid, colorful description is needed.

Good photographs, preferably 5x7 or larger, are a must. Very few persons carry 5x7 cameras, so they have their pictures enlarged from smaller shots. This requires negatives made with great care in composition, focusing, and use of filters. The ordinary snapshot won't sell.

An increasing number of color transparencies are used in travel articles. Since enlargement of these is impracticable, one needs a camera taking sizable photographs—4x5 will do for many magazines though a larger size is preferred.

It is useless to submit a miniature transparency to the average editor—he won't consider it. Occasionally a color miniature is blown up for magazine reproduction, but this is done only when the picture is taken by an expert.

The type of photograph wanted varies with magazines. Some want people, animals, and other human interest objects in a picture; others want only scenes. Examination of the magazine is the way to find out what is used.

In making pictures on a trip it is wise to take various types in order to have shots that will be possibilities for a number of magazines.

As for places to be dealt with, the most likely, of course, are those unfamiliar to most readers. For many magazines, though not all, the places should not be too difficult of access.

Quite familiar places may be acceptable provided the writer discovers a new angle—something the average visitor misses.

An increasing number of publications want data on roads, costs, and other factors of interest to folks planning trips. It's worth while for a writer regularly to record this information in his notes so as to have it available if needed for his articles.

The following list comprises open markets for travel material by freelancers. Of course there are additional markets available in some instances.

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Where prices are named, they are per word or per article. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

American Motorist, 1712 G St. N.W., Washington 6, D. C. Illustrated travel articles under 1,500. W. W. Hubbard. 1c. *Acc.* Overstocked just now.

Arizona Highways, Phoenix, Arizona. Highly pictorial. Demands professional quality in black and white photos and transparencies. No snapshots or miniatures. Also some articles. Material confined to Arizona. Raymond Carlson. 2c, photos \$10-\$30.

Arkansas Gazette, Little Rock, Ark. Features on Arkansas subjects, illustrated, 400-1,000. Gene Fretz, Sunday Feature Editor. \$5-\$25 an article, photos \$3. *Pub.*

Atlantic Guardian, 96 Water St., St. John's, N. F., Canada. Photo features of unusual aspects of Newfoundland life or about Newfoundland-born people living abroad. Ewart Young. Payment by arrangement.

The Beaver, Hudson's Bay Company, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel material of the Canadian North. Illustrations essential. Clifford P. Wilson. 2c up. *Pub.*

Buick Magazine, 818 W. Hancock Ave., Detroit 1, Mich. Articles on people, places, and events of interest to tourists; all forms of outdoor recreation, handicrafts—500-600 with 3-4 good photos. At least one article in each issue to appeal especially to women. Picture stories with human interest. *Acc.* Supplementary rights released.

Canadian Geographical Journal, 54 Park Ave., Ottawa, Canada. (M-50) Illustrated geographical articles 1,000-5,000. Gordon M. Dallyn. 1c up. *Pub.*

Chicago Tribune, Tribune Tower, Chicago. Uses a great amount of travel material, newsy rather than purely descriptive, to 700 words. Articles should be written on the scene or not more than three months after trip. Prefers all-year vacation areas. F. J. Cipriani. \$15 an article plus additional for photos. *Pub.*

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Travel page every Tuesday and Friday. Articles to 900 words written from actual experience—off-the-beaten-path vacation spots, well-known places seen from new angle. Travel fillers

50-100. Occasional travel news. Photos. Leavitt F. Morris. \$12-\$15 a column, photos \$4-\$7. *Acc.* Query.

Chrysler Events Magazine, 431 Howard St., Detroit 31, Mich. Travel articles on cities, states, recreational regions, national parks, civic events (such as Mardi Gras, Aquatennial, Cotton Carnival, etc.) 1,200-1,800. Black and white photos and color transparencies. A very limited market for freelancers because bulk of book is departmentalized and written by regular contributors. Jack A. Fritzlen. \$50-\$100 an article, photos \$10-\$50. *Pub.*

Colorado Wonderland, 701 S. Tejon St., Colorado Springs, Colo. Illustrated articles 1,200-1,500 designed to bring tourists to Colorado. Wilma A. Davis. 2c, photos \$3, color transparencies, \$25. *Pub.*

The Desert Magazine, Palm Desert, Calif. Illustrated features, preferably in first person, from the desert Southwest, to 2,500. Travel, mining, lost mines, Indians, personalities, wildlife. Must have the "feel" of the desert country. Photos essential with contemporary material. Randall Henderson. 1½c up, photos \$1-\$3. *Acc.*

Dodge News Magazine, Prince & Co., 5435 W. Fort St., Detroit, Mich. Articles not only on travel but personalities, science, etc. Shorts around 350. Always on the lookout for good color and black and white feature stories. Can use some color transparencies for covers. G. M. Williams. Top rates for pictorial photos. *Acc.*

Down East Magazine, Camden, Maine. Illustrated articles to 2,500 relating directly to Maine. Photographs of Maine subjects. Duane Doolittle. \$30-\$50 for articles 2,000-2,500, less for shorter pieces. *Acc.*

Empire Magazine of the Denver Post, 650 15th St., Denver 2, Colo. Western photo features to 1,000. Bill Hosokawa. 1½c, photos \$3-\$6. *Acc.*

Ford Times, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. Well-illustrated travel, place, sport, or other articles, 1,200-1,500; brief picture stories with or without Ford angle. 10c. *Acc.*

Forest and Outdoors Magazine, 4795 St. Catherine St., W., Montreal, Canada. Fillers (with photo or drawing) on unusual or little-known aspects of outdoor life. Typical example: a deer that hanged itself by jumping from a cliff into a tree. R. J. Cooke. Payment by arrangement.

Highway Traveler, 71 West Lake St., Chicago 1, Ill. Greyhound bus publication. Covers U. S. A., but obviously, only places buses can reach. Articles of less than 800 words accompanied by several glossy photos. E. A. Jones. Varying rates. *Acc.*

Holiday, Independence Square, Philadelphia 5, Pa. Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1,500-5,000. Ted Patrick. First-class rates. *Acc.*

Household, 912 Kansas Ave., Topeka, Kan. Occasional well-illustrated travel material of interest to families. Robert Crossley. Top rates. *Acc.*

Lincoln-Mercury Times, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. Travel articles, U. S. or foreign, to 2,000. Black and white photos; transparencies. William D. Kennedy. Excellent rates. *Acc.*

Maclean's, 481 University Ave., Toronto 2, Ont., Canada. A publication published for the purpose of "interpreting Canada to Canadians." Wide open to freelance writers who have the stuff. Uses much travel material, such as articles on rivers, summer and winter resorts, important restaurants, parks, geographical areas, inhabitants of special regions; all must be in Canada (which includes Newfoundland). 3,000-5,000 words. Query with outline 200-500 words. Ian Sclanders. \$250 up. *Acc.*

Motor News, 139 Bagley Ave., Detroit 26, Mich. Outdoor adventure and travel articles. Photos. William J. Trepagnier. \$50-\$100. *Acc.*

National Geographic Magazine, 16th and M Sts., N.W., Washington 6, D. C. Official journal of the National Geographic Society. Articles on travel, geographic, and natural history subjects to 7,500;

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color and black and white photographs. John Oliver La Gorce. First-class rates. Acc. Query.

National Motorist, 216 Pine St., San Francisco 4, Calif. Articles of 700 and of 1,400 words on anything that would be of interest to the average motorist who lives in California and does most of his motoring on the Pacific Slope. Articles on the car, roads, interesting people and places in the West or in the history of the West, hunting, fishing, outdoor life, animals. Black and white photos for illustration. Jim Donaldson. 5c, photos \$3-\$5. Acc.

New Mexico Magazine, Santa Fe, N.M. Illustrated articles on New Mexico, all phases, to 1,500. George Fitzpatrick. \$15 an article. Pub.

New York Herald Tribune, 230 W. 31st St., New York 18. Covers United States and foreign countries, but has string of correspondents. Beach Conger. \$15 a newspaper column. Pub.

New York Times, Travel Section, Times Square, New York 18. Covers the entire world. No travelogues or publicity puffs. Straight news stories about travel. Must have a news lead and news peg, and include costs. Paul Friedlander. About 5c. Pub.

People & Places, 3333 N. Racine Ave., Chicago 13. Human interest picture stories on people and places in the United States. Ralph N. Swanson. Acc.

Seattle Times Sunday Magazine Section, Box 1892, Seattle 11, Wash. Features on Pacific Northwest subjects only, 1,000-2,000. Picture layouts for roto section. Chester Gibbon. \$15 for unillustrated articles; \$25 with suitable art. Pub.

Sunset, Menlo Park, Calif. Western states and Western authors only. Very little material by freelancers. Fair rates. Acc.

Trailer Life, 607 S. Hobart Blvd., Los Angeles 5, Calif. Emphasizes trailering rather than straight travel. Articles 1,000-2,500, shorts, fillers, photos. David F. Lyon. 1c-2c, photos \$2.50-\$5, black and photos for covers, \$15-\$25. Pub.

Trail-R-News, 546 W. Colorado St., Box 1551, Glendale, Calif. Writers who have not traveled in trailers will find it difficult to hit this market. Travel articles built around trailer coach life, 1,200-2,500. Each must be accompanied by two glossy photos and must deal specifically with a trip or locality. Stock photos acceptable. Jack Kneass. \$12.50-\$25 an article. Pub.

Travel, 50 W. 57th St. New York 19. What to do and see—with cost worked in—anywhere in the world, 1,000-2,500—2,000 preferred. Photos. Cartoons. Works 3-4 months in advance. Malcolm McTear Davis. 1c-2c. Acc.

Vermont Life, State House, Montpelier, Vt. Illustrated factual Vermont articles. Photos, black and white and color. Walter Hard, Jr. 2c. Pub.

Westways, 2601 So. Figueroa St., Los Angeles 54, Calif. Articles 300-1,000, photos of out-of-doors, natural science, history, etc., on California, Arizona, Utah, Nevada, New Mexico, and southern Colorado. Verse. Cartoons. Phil Townsend Hanna. 5c. Acc.

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Writing for Farm Publications

[with 1955 market list]

IT'S always important to read magazines before seeking to place material with them. It's especially so in the case of farm publications.

Probably no other class of magazines shows as great variety. The big national farm publications—*Better Farming* (formerly *Country Gentleman*) and *Farm Journal* with circulations around 3,000,000—are elaborately illustrated periodicals resembling general magazines except for emphasis on agriculture and rural life. They are sold on newsstands as well as by subscription.

The regional farm magazines of large circulation—such as *Copper's Farmer*, *Successful Farming*, and the *Progressive Farmer*—are in many respects comparable to the nationals. Of course their agricultural material applies specifically to the regions with which they deal.

Almost every state has a farm paper containing some general material but confined largely to the agriculture of the state.

There are publications of national circulation confined to special approaches, such as *Organic Farming and Gardening* and *Electricity on the Farm*; specific types of farming, such as the *Cattleman* and the *American Vegetable Grower*; breeds of livestock, such as the *American Hereford Journal* and the *Duroc News*. Many of the breed magazines are the official organs of breed associations.

Too, there are a number of daily newspapers devoted solely to agriculture, such as the *Daily Drivers Journal*. They devote most of their space to the grain and livestock markets.

A growing number of daily newspapers have farm departments. They are chiefly staff-written with the cooperation of county agents, though some offer a limited market for local farm articles.

The more general the scope of the farm paper, the larger and better-paying market it affords to the freelance contributor. Such a publication usually demands a human interest style not far different from that of the big general magazine.

The tendency of these publications—and increasingly of all farm periodicals—is to use experience stories, though not necessarily in the first person. Ordinarily photographs are essential. There is also an excellent market for how-to copy related to farm operations. Photographs or drawings should accompany such items.

The market for fiction in farm periodicals is small. Some verse of rural appeal, serious or humorous, is published.

Many farm publications have women's departments covering much the same fields dealt with by general women's magazines, but with the treatment slanted to rural life. Articles for these departments require a knowledge of the farm household and its special problems. The market is limited because the publications increasingly have trained staff members who write much of the copy.

The writer with a wide knowledge of agriculture may find chances to do articles on the subject for general magazines, business journals, or big metropolitan dailies. Such articles interpret the farmer's problems and his attitude toward them to urban readers.

The accompanying market list covers only such publications as are likely to interest the freelance writer on agricultural subjects. He may find additional markets within his own state, or among highly specialized publications dealing with phases of agriculture with which he is familiar.

The rate of payment where indicated is per word or per article. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

MARKETS

American Agriculturist, Savings Bank Bldg., Ithaca, N. Y. Most copy furnished by the magazine's regular writers and reporters. Buys an occasional very short article of special interest to Northeastern rural people. A few human interest photographs dealing with farming or rural life. E. R. Eastman.

American Cattle Producer, 801 E. 17th Ave., Denver 18, Colo. Material dealing with range cattle industry and related topics. Some fillers. News if unusual. Photos of same type as articles. D. O. Appleton. 2c, pictures \$5-\$6. Pub.

The American Farm Youth, Fairchild at Robinson, Danville, Ill. Fact articles 500-1,000 of interest to farmers. Adventure fiction 2,000-3,500. Robert Romack. 1/4c. Pub.

American Fruit Grower, Willoughby Ohio. Items 200-500 on fruit growers and operations on commercial fruit farms; also labor-saving methods. R. T. Meister. 1c-2c; photos \$3-\$5. Acc.

American Hereford Journal, Graphic Arts Bldg., Kansas City 5, Mo. Success stories and "how we do it" articles on exceptional Hereford cattle raisers; one or two photos with article. Better query. Don R. Ordduff. 1c, photos \$1.50. Pub.

American Poultry Journal, 180 N. Wabash Ave., Chicago 1, Ill. No market for a freelancer unless he is an authority on poultry. Ralston R. Hannas. Query.

American Vegetable Grower, Willoughby, Ohio. Items 200-500 on vegetable and potato growers and labor-saving operations, with one or two photographs. R. T. Meister, 1c-2c; photos \$3 to \$5. Acc.

Better Crops with Plant Food, American Potash Institute, 1102 16th St., N. W., Washington 6, D. C. All articles solicited from recognized authorities in soil management and crop fertilization. R. H. Stinchfield.

Better Farming, formerly *Country Gentleman*, Independence Square, Philadelphia 5, Pa. Practical articles to 2,000, with facts authenticated and well documented. The magazine leans to articles of wide interest and application. Fiction to 5,000; adventure, fictionized fact, mystery—no sophisticated subjects. No serial or other long fiction. Filler: jokes, epigrams, preferably with rural background or flavor. Verse not more than 20 lines, serious or humorous. Homemaking articles with a rural slant. Cartoons—nothing sophisticated or smug. No photographs—all photography done on assignment. Robert H. Reed. Payment "depends entirely on use made of material." Acc.

Breeders' Gazette, Magazine of Livestock Farming, Stock Yards, Louisville 6, Ky. Articles 500-1,000 on livestock farming, how to breed, feed, and market farm animals profitably and produce feed and forage crops to best advantage. Especially interested in articles about actual livestock farms with the experiences and recommendations of the farmer who is doing a good job with hogs, beef cattle or sheep. Samuel R. Guard. 2c. Acc.

AUTHOR & JOURNALIST

California Farmer, 83 Stevenson St., San Francisco 5, Calif. Has its own sources for material and is not a general market for outside contributions. Buys some short picture features of farm machinery developed in California for California use. Jack T. Pickett. Text and photos \$7.50 a column.

Copper's Farmer, 912 Kansas Ave., Topeka, Kan. Articles 1,000-2,000 on agricultural and farm home and family subjects; always query before submitting. Cartoons. Photos to illustrate articles. Color transparencies of farm subjects for cover and inside illustration. Wallace D. Inman. Varying rates for articles. Payment for transparencies according to size and use. Black and white photos \$10-\$25. Acc.

The Cattleman, 410 E. Weatherford St., Fort Worth, Tex. Fact articles 500-3,000; fillers 4-5 lines; short verse. Photos only to illustrate articles. Cartoons relating to livestock. Henry Biederman. Varying rates. Pub.

Country Gentleman. See **Better Farming**.

Country Life, 207 West Hastings, Vancouver 3, B. C., Canada. Special developments in farm production methods and in marketing by primary producers, also farm research as it affects British Columbia. J. R. Armstrong. 1/2c. Acc.

Dakota Farmer, Aberdeen, S. D. Only material dealing with agriculture in the Dakotas is acceptable. Walter W. Martin. Pub.

Electricity on the Farm Magazine, 24 W. 40th St. New York 18, Illustrated articles to 1,000. Picture-and-caption stories. Cartoons. Photos. W. J. Ridout, Jr. 2 1/2c, pictures \$5. Acc. Query.

Everybodys Poultry Magazine, Exchange Place, Hanover 4, Pa. Articles 1,000-1,500, fillers 100-500, all on poultry keeping. Photos to illustrate. Cartoons. T. E. Moncrief. 1c-3c, photos \$3-\$5, Cartoons \$5. Acc.

Farm and Ranch-Southern Agriculturist, 318 Murfreesboro Rd., Nashville, Tenn. Non-fiction mostly staff-written, assigned, or bought from regular contributors, but some freelance copy adapted to the South—especially short how-to-do-it stories, preferably with photos. Fiction, rural or small town, 1,000-1,500. Cartoons, 2-3 a month. Address material to Ann Stewart, Assistant Editor. Articles approx. \$5 per MS. page plus \$5 a photo, fiction 4c-5c, cartoons \$5. Acc.

Farm Journal, 230 W. Washington Square, Philadelphia 5, Pa. Technical farm production material, household and other features dealing with country living, to 1,200. Mostly on assignment; query. Short stories to 3,500, romance preferred, rural scene not particularly desired. Lyrical verse to 16 lines, humorous verse 4 to 6 lines; gags, epigrams, newsbreaks. Kodachromes for covers; black and white photos to illustrate articles. Cartoons neither rural nor too sophisticated. Address MSS. to Carroll P. Streeter. Submit cartoon roughs to Howard J. LaFay, Town Journal, 1111 E St., Washington 4, D. C. General material 10c up, fiction 20c up, no fixed scale on pictures or verse. Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Articles on farming and rural life 2,500 to 5,000. Fillers on farm operations. Nostalgic essays on rural life. Material of common interest to farmer and his wife. Photos in color and black and white. R. J. McGinnis. 5c, color photos \$25-\$100, black and whites \$5-\$10. Pub.

Horticulture, 300 Massachusetts Ave., Boston 15, Mass. Publication of the Massachusetts Horticultural Society. Experience articles 1,200-1,500 on gardening and plants. Photos. Daniel J. Foley. 1c up. Pub.

The Idaho Farmer. See **Pacific Northwest Farm Quad**.

Kansas Farmer, Copper Bldg., Eighth & Jackson Sts., Topeka, Kan. How-to-do-it agricultural stories 500-1,000, illustrated. No fiction. Verse by farm folks only. Photographs from within Kansas. Cartoons. R. H. Gilkeson. Varying rates, cartoons \$3. Pub.

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Market Growers Journal, 11 S. Forge St., Akron 4, Ohio. How-to and equipment articles dealing with commercial production and marketing of vegetables. Photos. Pat Waldron. 2c, photos \$3-\$5.

Michigan Farmer, East Lansing, Mich. Articles by persons closely associated with Michigan agriculture. Verse chiefly by members of this group. Photographs. Cartoons. Milton Grinnell. Photos \$5-\$10, cartoons \$3-\$5.

Missouri Ruralist, Eighth & Jackson Sts., Topeka, Kan. Agricultural how-to-do-it articles, Missouri only. Most articles are by staff members. R. H. Gilkeson. Varying rates, pictures \$3. Pub.

National Live Stock Producer, 139 N. Clark St., Chicago 2, Ill. Articles with adequate factual data on marketing and production of beef cattle, hogs, sheep. Study several issues of magazine before submitting. J. W. Sampier. \$50-\$100 an article. Cover photos \$10 up. Pub.

National Union Farmer, 1417 California St., Denver 2, Colo. Publication of the National Farmers Union. Articles to 1,500 on economic aspects of agriculture—conservation, price supports, etc. Ross E. Thomas. \$30-\$35 an article. Acc.

The Nation's Agriculture, Room 2300, Merchandise Mart, Chicago 54. Publication of the American Farm Bureau Federation. Occasionally buys agricultural stories from freelance writers. Creston J. Foster.

New England Homestead, 29 Worthington St., Springfield, Mass. Articles mostly staff-written or assigned. Homemaking articles of special interest to New England audience. Limited amount of fiction suitable for rural homes. Some verse dealing usually with nature or holidays. James G. Watson. 25c a column inch. Pub.

The Ohio Farmer, 1013 Rockwell Ave., Cleveland 13, Ohio. Articles about Ohio farmers and their accomplishments, with good action photos. Material about Ohio farm homemakers and rural home improvement. E. W. McMunn. 5c a line. Pub.

The Oregon Farmer. See **Pacific Northwest Farm Quad**.

Organic Farming and Gardening, Emmaus, Pa. A magazine that stresses "natural methods of soil care." Articles about organic gardeners and farmers and subjects of interest to them. Robert Rodale. 2c, photos \$6. Two months prior to publication. (Sample copy available to prospective contributors.)

Pacific Northwest Farm Quad, 404 Review Bldg., Spokane, Wash. Comprises four separate state farm magazines, **The Washington Farmer**, **The Oregon Farmer**, **The Idaho Farmer**, **The Utah Farmer**. Occasional technical articles to 1,500 words, mostly by local writers; always query first. No fiction except second serial rights of published books. Material largely staff-produced; some how-to-do-it copy bought. Photos: cover shots 8x10 vertical, Northwest farm scenes. Cecil Hagen. "Modest rates; try to pay in proportion to quality." Acc.

Pacific Poultryman, Box 521, Palo Alto, Calif. Poultry management practices in the Far West 1,000-1,500; also shorter articles. Photos with how-to-do-it captions. Roland C. Hartman. 2c, photos \$3-\$5. Within month of acceptance.

Pennsylvania Farmer, Harrisburg, Pa. Material written chiefly by staff members, contributing editors, or specialists at state colleges of agriculture. Not a good freelance market. M. C. Gilpin.

The Progressive Farmer, 821 N. 19th St., Birmingham 2, Ala. Experience and how-to articles, preferably illustrated, on farming, farm life, rural home-making, 400-1,000, applicable to 16 Southern states including Oklahoma, Delaware, Maryland. Short stories 1,200-4,000, preferably with Southern rural background. Verse on rural themes 4, 8, or 12 lines, sometimes longer. Human interest photos, Kodachromes applicable to the South, full-color paintings for cover use. Cartoons with rural slant. Alexander Nunn, Executive Editor. (Fiction should be addressed to Eugene Butler, **The Progressive Farmer**, Dallas, Texas.) Fiction 4c up, articles \$7.50 a column up, verse 50c a line (minimum \$3), black and white photos \$5 up, Kodachromes \$35-\$500, cartoons \$20-\$25. Articles and verse, Pub. Fiction, cartoons, Kodachromes, Acc.

The Southern Farm & Home, Box 509, Montgomery, Ala. Non-fiction articles: how-to-do with illustrations, hints for housewives, ways to increase income. Cartoons. Vivian Thomas. 3c, hints \$3, cartoons \$5. Pub.

Successful Farming, 1716 Locust St., Des Moines 3, Iowa. A very limited market for freelance contributors. Articles; no fiction or verse. Query after reading the magazine thoroughly. Kirk Fox. Acc.

The Utah Farmer. See **Pacific Northwest Farm Quad**.

Wallaces' Farmer and Iowa Homestead, 1912 Grand Ave., Des Moines, Iowa. Articles dealing with farming in the Corn Belt. Much of the magazine is staff-written. Cartoons. Photos. Donald R. Murphy. Varying rates for articles, pictures \$4. Acc.

The Washington Farmer. See **Pacific Northwest Farm Quad**.

Weekly Star Farmer, Kansas City Star, Kansas City, Mo. Farm news, stories. Photos. Roderick Turnbull. Rate not stated. Acc. Query.

The Western Producer, Saskatoon, Sask., Canada. Subjects of general interest, with emphasis on rural material, Western Canadian anecdotes or history, 1,000-2,000. Fiction 1,500-2,000 with rural scenes, situations, humor—but nothing depicting farmers as hicks. How-to-do or general articles on theme, "Improve the farm home," 500-1,000 with photos, inside and outside shots, of good farmsteads. Rural, scenic, unusual photos with captions of 100 words. R. H. Macdonald. 35c a column inch, photos \$2.50 up. Acc.

What's New in Crops and Soils, 2702 Monroe St., Madison 5, Wisc. Reaches farmer seed-growers, county agents, teachers of vocational agriculture, seedsmen, and farm supply dealers. Reports of research results in crops, soils, and related fields, including farm equipment, insect and disease control, 600-1,500. Fillers to 300 on new crop varieties, soil management, conservation practices; news of crops and soil industries and personnel. Photos for cover shots. Cartoons. Sample copies available to prospective authors and artists. L. G. Monthey. 1c-5c, photos \$2-\$10, cartoons \$5. Usually Acc., occasionally Pub.

Wisconsin Agriculturist and Farmer, Racine, Wisc. Timely articles, maximum of 800 words, dealing with Wisconsin farm people or Wisconsin farm operations. Cartoons. David W. Klinger. 1½c, photos \$5, cartoons \$4 up. Acc.

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Vol. II, No. 5

June, 1955

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Vantage Displays Titles at Booksellers' Convention

Over one hundred current VANTAGE titles were displayed June 5-8 at the Annual Convention of the American Booksellers Association at the Hotel Sherman in Chicago. Staff members of the VANTAGE sales-promotion force were on hand at the Convention to take orders and discuss new books with retailers and wholesalers.

Items of Interest

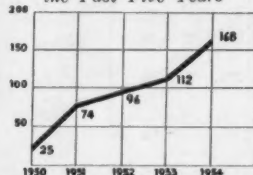
VANTAGE author Evan A. Beilke, whose novel *The Big Steal* was published last December, has sold a new story to *Creative Writer*. . . The National Federation of Temple Sisterhoods has requested permission to transcribe into Braille *Rock of Refuge*, by Betty S. Tlgay. . . On-the-toes promotion—radio spots, co-operative advertising, display material—contributed heavily to the overwhelming success of local autograph parties for *Urdag*, the *Aleut*, by Marvyn J. Bigelow. The Louisville *Courier-Journal* said: "Urdag emerges as one of the strongest and most believable tragic heroes in recent American literature." . . . If you'd like to know how our advertising and publicity departments would plan the promotion on your book, send for our free booklet. Simply fill in and mail the coupon.



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